

A study of Japanese Haiku in English and Persian translations based on Lefevere's seven strategies

Fateme zahra Eslami

B.A graduate of English Literature, Department of Foreign Languages, Faculty of Literature and Humanities, Shahid Bahonar University of Kerman, Kerman, Iran

Zahra Kargar

M.A of English Translation Department of foreign languages Faculty of literature and humanities Birjand university Birjand Iran

Fateme Kargar

BA graduate of English Translation Department of Foreign Languages Faculty of Literature and Humanities Shahid Bahonar University of Kerman Kerman Iran

Abstract

Poetry, a form of literature, holds significant value within every culture. Throughout history, individuals have been captivated by poetry as a means to express their emotions. Like other literary forms, Haiku poems are intricately intertwined with the culture that influenced its development. Therefore, a comprehensive understanding of the associated culture, encompassing language, religion, geography, customs, and history, is imperative for an accurate translation of haiku. The objective of this study is to examine the strategies utilized in the selected translations of Daniel Crumps' book, "One Hundred Haiku," as well as its Persian translation by Ahamd Shamloo and A. Pashaii. The analysis will be conducted based on Lefevere's seven strategies for translating poetry. The primary aim of this research is to identify which lefevere strategies have been used by the translators, And the secondary aim is to discover the most prevalent strategies employed in these translations. The study's corpus consists of 50 haikus, which were randomly selected from the original source. After analyzing the data, the researchers discovered that six out of the seven strategies were employed. Among these strategies, literal translation was found to be the most frequently used, while metrical and interpretive translations were the least utilized.

Keywords: “ Poetry, Haiku, Lefevere, One hundred Haiku, translation strategies”.



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Introduction

Translating literary works is often more challenging than translating other types of texts, such as poetry (Hariyanto, Joyo, & Blok, n.d.). Haiku poetry can be quite a challenging task in the translation of literature works. haiku is a specific type of Japanese poem that has 17 syllables divided into three lines of 5, 7, and 5 syllables. The first line must contain five syllables, the second line seven, and the third line five. Haikus are typically written on the subject of nature. According to Cuddon (2013):

Such a poem expresses a single idea, image or feeling; in fact, it is a kind of miniature ‘snap’ in words. It was first established as a form in the 16th c. Originally it was called a *hokku* (*haiku*, the current term, is 19th c.) (p. 323).

Poetry stands apart from other genres of literature due to its unique qualities. While novels and short stories rely on carefully chosen words and figurative language to create beauty, poetry goes a step further by incorporating rhythm, rhyme, meter, and unconventional expressions and structures that deviate from everyday language. Consequently, translating poetry requires an extra level of expertise compared to translating other literary genres (Hariyanto et al. n.d.) Translating poetry, especially haiku, a Japanese poem, presents challenges that can lead to ambiguity. Haiku, being three lines, requires its translation to also be three lines in order to convey its meaning effectively to the audience. Apart from the meaning, cultural nuances must also be taken into account.

The translation of poetry requires special knowledge and poetic talent, less ambitious translators tend to avoid it. This should be especially so with haiku, but unfortunately, it is not, and as a result, many haiku translators handle them as if they were short prose poems (Record & Abdulla 2016). There have been a few studies regarding haiku in translation until now. For instance, Maeda (2015) investigated the significance of transferring the form of haiku in translation. In another study Record & Abdulla (2016) discussed a translator's difficulties when translating haiku from Japanese to English and Azadrooh (2022) analyzed the Persian translation of English haiku. As previously stated, a key focus of this study was to assist poetry translators by providing them with valuable resources and introducing them to various poetry translation strategies through the assessment examples provided in this research. The findings of this study have the potential to influence their translation endeavors and scholarly publications. This study strives to analyze the strategies employed in the chosen translations, based on Lefevere's theory (1975), and determine which ones are more prevalent. Lefevere's seven translation strategies are Phonemic, Literal, Metrical, Poetry to prose, Rhymed, Blank/free verse, and interpretation.

Research questions

Which are the strategies of Lefevere used in haiku translations?

What are the most frequent strategies of Lefevere used in haiku translations?

Limitations and Delimitations

Regrettably, every researcher encounters obstacles and constraints during the course of their research. The researchers involved in this particular study are no exception to this reality. Consequently, the inclusion of translated works of haiku in both Farsi and English becomes imperative for this research. Unfortunately, the scarcity of translators specializing in haiku translation in Farsi and English poses a significant limitation for the researchers. Furthermore, the unavailability of online resources pertaining to Haiku and Lefevere's theory adds to the constraints faced by the researchers. Within this study, haiku has been selected as the primary source of investigation among the various forms of Japanese poetry. Additionally, Lefevere's theory has been chosen as the framework for analyzing haiku, out of the numerous translation theories available. Moreover, due to the vast number of Japanese haiku available, the researchers have only utilized a limited selection for their analysis.

Literature review

Literary translation

Numerous scholars within the realm of literary translation have expressed their perspectives on this particular topic. This investigation sheds light on the viewpoints put forth by certain theoreticians in the field of literary translation. The emergence of literary translation as a distinct genre can be traced back to the year 1960, as prior to this time, there were no noteworthy translations of novels (Stratford 1977).

Landers (2001) expressed:

Of all the forms that translation takes – such as commercial, financial, technical, scientific, advertising, etc. – only literary translation lets one consistently share in the creative process. Here alone does the translator experience the aesthetic joys of working with great literature, of recreating in a new language a work that would otherwise remain beyond reach, effectively ‘in code’, in the metaphor of the celebrated Dutch novelist Cees Nooteboom (pp. 4-5).

Baker & Saldanha (2009) posit that the primary objective of literary texts is to elicit emotions or provide entertainment, in contrast to non-literary texts which are primarily intended to persuade or inform (cited in Azadrooh, 2022, p. 21).

Translating Poetry

As stated by Bassnett (1998):

poetry is something, that the poet is possessed of some special essential quality that enables the creation of a superior type of text, the poem. And there is a great deal of nonsense written about poetry and translation too, of which probably the best known is Robert Frost's immensely silly remark that 'poetry is what gets lost in translation', which implies that poetry is some intangible, ineffable thing (a presence? a spirit?) which, although constructed in language cannot be transposed across languages (p. 57).

Jones (2011) regarded translating poetry as a valuable activity:

reading poetry is a valued experience because we enjoy it, because it moves or mentally enriches us. And with translated poetry, hearing voices from beyond the boundary fence of our own language can give added value. This may be the excitement of meeting a major poetic voice or exploring a rich and maybe new literary culture. Or it may be the sense of entering a world cultural mainstream (pp. 6-7).

Venuti (2011) declared Poetry translation has the tendency to liberate language from its conventional communicative purpose, which is typically expected of translations, regardless of whether the source text is technical, pragmatic, or humanistic in nature. This purpose involves conveying a formal or semantic invariant that is present in the source text. In contrast, poetry translation is inclined towards promoting innovative approaches that can uncover the distinctiveness of translation as a linguistic and cultural activity. Given that the core foundation of this study revolves around Lefevere's seven strategies, several suggestions can be put forth regarding his theory:

Bassnett (2002) suggested an analysis of poetry translation should include an investigation of Lefevere's seven strategies of poetry translation (1975), which were based on his study of the English translation of Catullus' sixty-fourth poem. Also, Sen and Shaole (2010) confirmed these translation strategies to be comprehensive, well defined, and useful for translations when English is either the SL or the TL (cited in Soang, 2020, pp. 635-636).

Difficulties in Translating Haiku

Haiku, like all literary forms, is closely linked to the culture that helped shape it, and hence knowledge of that culture and its different aspects – language, religion, geography, customs, and history is necessary for its effective translation. It is often such culturally specific features that are least translatable.

Record & Abdulla (2016) asserted:

the translation of poetry requires special knowledge and poetic talent, less ambitious translators tend to avoid it. This should be especially so with haiku, but unfortunately it is not, and as a result, many haiku translators handle them as if they were short prose poems. More sensitive translators, it is true, can produce highly poetic and subtle English versions, yet they too struggle to navigate the troubled waters between the source culture/language and the target culture/language. It seems appropriate to discuss the difficulties of translating haiku into English from three perspectives: the very different structures of Japanese and English, the social and cultural subtext that underlies each haiku, and the aesthetics of the literary forms that characterize both the original Japanese poems and effective translations of them (p. 172).

According to Nouzari (2009), Haiku holds great significance. When considering its aesthetic aspects, it becomes evident that Haiku does not heavily rely on external elements and poetic structures such as meter and rhyme. The utilization of polysemous words in certain Haikus, along with the phonetic characteristics of the Japanese language, do not overshadow its core values. This implies that Haiku is not strongly reliant on external structures (cited in Hassanvandi et al., 2014, p.21). Lack of dependence on external structure may have contributed to the perception that Haiku is more translatable compared to other forms of poetry that heavily rely on external structures. This notion could potentially explain the spread of Haiku to other countries (Hassanvandi et al., 2014).

In the realm of Japanese haiku, objects take on the primary role as the direct determinants, while language assumes a predominantly intermediary role. Within this context, poetry serves as a vessel for encapsulating the essence of human existence and the world. It transcends the limitations imposed by language, instead embracing change. Haiku becomes a conduit, a manifestation of life, and a spiritual practice. It offers a path that can be discerned, a visage that can be comprehended, and a belief system that can be embraced (cited in Hassanvandi et al., 2014, p. 21).

According to Qodratallah Zakeri, a translator specializing in Japanese Haiku. Haiku translation is considered one of the most challenging forms of translation. unlike other forms of poetry and texts, the translator's task becomes easier when they can comprehend the author's or poet's intention by examining the preceding and subsequent sentences or verses. However, when it comes to translating the concise 17-syllable structure of Haiku, this characteristic of evading explicit meaning poses a significant difficulty (cited in Hassanvandi et al., 2014 p. 22).

Nouzari (2012):

Just as a haiku poet must first be familiar with the structure of haiku and secondly with the various techniques of this poetry, a translator of poetry must also be as familiar with the poetry he wants to translate, and even more so. Haiku is the most ruthless poem in the world, and if a haiku poet does not write it correctly and honestly, it will immediately slap him in the face. This ruthlessness is also true in

translation, and if the slightest inaccuracy is observed in its translation, it will sharpen the translator's ignorance (as cited in Nouzari, 2012, pp. 180-181).

Works Done in Iran

A study accomplished by Kolahi & Emamian Shiraz (2012) titled as *Application of Lefevre's Seven Strategies in English Translations of Sohrab Sepehri's Poems*. The primary objective of this study is to employ Lefevre's seven suggested strategies for translating poetry in the English renditions of Sohrab Sepehri's poems, a modern Persian poet. The ultimate goal is to determine the most commonly utilized strategy. The study's corpus comprises 17 poems that have been selected from three books translated by three distinct translators. Following the analysis of the data and the calculation of each strategy's frequency, the researcher reached the conclusion that the second strategy, known as literal translation, was the most frequently employed (63%) by all three translators.

Another research done by Azadrooh (2022) as *Analysis of Persian Translations of English Haiku Based on Lefevre's Seven Strategies in Poetry Translation*. The purpose of this research was to investigate the utilization of Lefevre's seven strategies for translating poetry in Persian renditions of English haikus. In order to achieve this objective, a total of 180 haikus were randomly chosen from the study's corpus. These haikus were then meticulously compared to their corresponding Persian translations to determine the strategies that were employed and their respective frequencies. The findings of the study revealed that out of Lefevre's seven strategies, five were utilized in the translations. These strategies, listed in descending order of frequency, were blank free/verse, literal, phonemic, interpretation, and rhymed translation strategies.

Works Done Abroad

Soang (2020) accomplished a study titled as *Translation Theories and the Strategy of Interpretation in the Chinese Translation of José Martí's Ismaelillo*. This article delves into the translation theories utilized during the translation of José Martí's *Ismaelillo* into Chinese. The translation theories explored in this research encompass André Lefevre's strategies of poetry translation, as well as the theories of Charles Sanders Peirce, Ferdinand de Saussure, Jacques Derrida, and Roland Barthes. Additionally, it analyzes the disparities between the source language and the target language in relation to cultural matters. Finally, practical recommendations for future studies on poetry translation are discussed.

Methodology

The data was investigated in the present study using a qualitative and analytical approach. The research is also descriptive which in this manner, researchers must scrutinize the conditions, gather relevant data, analyze and interpret it, and ultimately arrive at a satisfactory resolution (Fox & Bayat, 2008). The researchers have made use of Lefevre's theory as the theoretical framework in the article that is being discussed.

Data collection

The book *One Hundred Haiku*, has been translated into English by Daniel Crump and into Farsi by Ahmad Shamlou and A. Pashaii. Its sixth edition was published in 1979 by JAPAN PUBLICATIONS, INC. in Tokyo, and later released in Iran in 1990. With a total of 120 pages, this book is divided into four sections, each dedicated to one of the seasons. According to Pashaii, a significant portion of the spring chapter in this book has been literally translated by Mr. Shamloo, while Pashaii handled the translation of the remaining sections. This particular book was selected for this research due to the scarcity of English translations available for Haiku books in Iran.

Data analysis

Initially, a thorough examination was conducted on the Persian and English translations of Japanese Haikus found in the book "*One Hundred Haikus*". Out of the entire collection, a random selection of 48 Haikus was chosen for further analysis. These selected Haikus were then scrutinized using the seven strategies proposed by Lefevre. The information extracted from this analysis was subsequently categorized and specified based on Lefevre's strategies in relation to the translation of poetry. Furthermore, the frequency of each strategy's usage was determined, highlighting which strategies were employed more frequently and which were used less. Finally, the research findings were quantified as percentages and presented in a tabular format.

Result & Discussion

In this particular investigation, the seven strategies proposed by Lefevre (1975) were employed. Each of these strategies was thoroughly elucidated within this section of the study. Additionally, in this section, several haikus were highlighted which effectively demonstrate the Lefevre strategies and were positioned below each respective explanation. The remaining extracted examples are then included in the appendix.

1. Phonemic translation

Involves the translator's attempt to replicate the sound of the source language in the target language, while also providing a suitable rephrasing of the meaning. Lefevere suggests that while this approach may be suitable for translating onomatopoeic words, it often leads to awkward and nonsensical outcomes. This strategy is particularly applicable when dealing with languages that are not cognates (Lefevere, 1975, as cited in Emamian Shiraz, 2012, p. 44).

Sample1:

without Rowing wine
What good to me are lovely
cherry trees in bloom?

بدون جاری کردن شراب
چه سودی دارد به حال من
گیلاس بنان شکوفای دلنشین؟

Analysis: In the Persian translation, the translator utilized **phonemic strategy** by repeating the character "ش" /ʃ/ to recreate the sound effect produced by the repetition of /w/. In this particular instance, a literary device known as alliteration is employed, which is where words starting with the same sound are positioned in proximity. While alliteration commonly includes the repetition of letters, its essence lies in the repetition of sounds.

Sample2:

Oh, thin little frog
Don't lose the fight. Issa
right here to help.

آه، غوک لاغر
جنگ را نیاز،
ایسا اینجا هست، که یاریت کند.

Analysis: The original poetry incorporates a recurring sound effect through the repetition of the /f/ sound. Similarly, the translator has successfully recreated this sound effect in the corresponding translation by repeating the "غ" sound which doesn't exist in English but it has the same pronunciation as *r* in French. Hence, the utilization of **phonemic strategy** is evident once again. The literary device, alliteration, has been also employed in this example.

Sample3:

The little rain frog
Rides on a banana tree
As it softly sways

داروگ خرد
بر درخت موز نشسته
به نرمی تاب می خورد.

Analysis: The original poetry captivates with its clever use of a repeating sound effect, achieved through the repetition of the /r/ sound. Similarly, the translator skillfully recreated this captivating sound effect in the corresponding translation by repeating the "خ" /kh/ sound. This demonstrates the effective use of **phonemic strategy** once again.

2. Literal Translation

This strategy emphasizes "fidelity". Lefevere (1975) stated that "The demand of literal, exact and accurate translations haunted many discussions of literary translation and many prefaces to translations in nineteenth century" (p.27). During the nineteenth century, the second approach became prevalent as a result of the necessity to compose prefaces. This method involved a literal translation that often distorted the meaning and syntax of the original text. Consequently, translators may have overlooked the communicative significance of the translation due to the absence of an equivalent sense. As a result, they restricted the overall "meaning" of a word in the translated text (Lefevere, 1975).

Analysis: An analysis will be provided for the given examples as they all share the same analysis. The translator has employed a literal translation approach in these examples, translating each poem word for word as instance the equivalence of "elegance" is the word "ظرافت" /zerafat/, and the equivalence of "pristine" is the word "قدیمی" /ghadimi/. Consequently, these examples fall under the second category, namely **literal strategy**.

Sample1:

Pristine elegance!
There, in the interior,
The rice-planting song.

ظرافت قدیمی!
آنجا درشالیزار
ترانه ی شالیکاری.

Sample2:

All things I pick up
Are moving, awash upon
The beach at low tide.

چیزهایی که بر می دارم
حرکت می کند، شسته می شود
روی ساحل به هنگام جزر.

Sample3:

All the family
Equipped with staves and grey-haired,
Visiting the graves.

خانواده، همگی
عصا به دست و سپیده موی،
به نظاره ی گورها می روند.

Sample4:

Having viewed the moon
I say farewell to this world
With heartfelt blessing

از پس نظاره ماه
جهان را وداع می گویم
با بدرودی از ته دل.

Sample5:

As I grow older.
Even the much longer days
Bring plentiful tears

چون پیرتر شوم
روز های بسی دراز تر
اشک های فراوان می آورد.

3. Metrical Translation

This particular approach places emphasis solely on the original meter of the source text. However, if the metrical translation is done carelessly, it can lead to a complete distortion of the poem's meaning. Lefevere (1975) asserted that the third strategy, in this case, only manages to distort the essence and communicative significance of the source text, failing to create a literary masterpiece in the target language.

Sample1:

Into the old pond
A frog suddenly plunges.
The sound of water

بر برکه کهن
غوکی ناگاه فرو می جهد
صدای آب

Analysis: This particular instance is classified under the third category due to the translator's deliberate attempt to maintain the precise word order during the English to Persian translation process. Consequently, it falls within the category of **metrical strategy**.

4. Poetry into Prose Translation

The final outcome of the fourth approach is quite refined. This is because it maintains a closer resemblance to the original text and is not bound by the constraints of a literal translation. According to Lefevere (1975), however, this strategy is not without its flaws, as it may result in the loss of the inherent beauty found in the original poem. The extracted data does not contain any instances of the poetry-to-prose strategy, as confirmed by the researchers.

5. Rhymed Translation

Lefevere (1975) stated that in the process of rhymed translation, the rhyme of the poetry often takes precedence over the actual meaning of the words, leading to what he refers to as "poor rhyme." To avoid this, translators may alter the communicative value of one of the rhymed words. However, Lefevere (1975) identifies two main challenges with this approach. Firstly, there is the issue of ending the lines and ensuring the correct number of stresses, which may result in a physically appropriate but semantically inappropriate translation. Secondly, the translator must carefully consider the semantics of the original text, as rhymed translation can impose certain limitations. Despite these challenges, Lefevere (1975) suggests that the end result can still possess the same stylistic beauty as the original poem.

Sample1:

The sea at springtime.
All day it rises and falls,
Yes, rises and falls

دریا در بهاران
تمام روز بر می آید و فرو می افتد،
آری، برمی آید و فرو می افتد.

Analysis: The Persian translator effectively employed a **rhymed strategy** in the translation by utilizing words that rhyme with each other. Given that in the original poem, the English translator employed a rhyme scheme and positioned the word "falls" at the end of every stanza, the Persian translator likewise adopted this approach and placed the word "فرو می افتد" /foru mi oftad/ at the end of each stanza.

Sample2:

See the young sparrows!
On paper-thin sliding doors,
Bamboo-grassshadows

گنجشک های جوان را نگاه کن!
روی درهای کشویی کاغذین،
سایه های برگ های خیزران.

Analysis: the words "نگاه کن", "کاغذین", "خیزران", / kaghazin/, /neghah kon/ and / khaizaran/ in the Persian translation and also in the English translation "sparrows", "doors", "grassshadows" are rhymed. This indicates that the translator employed **rhymed strategy**.

Sample3:

When a thing is said,
The lips become very cold
Like the autumn wind.

دمی که سخنی به لب آورده می شود
لب ها سخت سرد می شود
به کردار باد خزانی

Analysis: The Persian translator skillfully utilized **rhymed strategy** in the translation by incorporating words that share a similar sound, such as "said," "cold," and "wind" in English, and "آورده می شود" /avarde mishavad/ and "سرد" /sard mishavad/ in Persian.

6. Blank/free verse translation

By employing this approach, the translator has the potential to attain precise counterparts in the target language that possess a commendable literary quality. However, this method places emphasis on adhering to the constraints imposed by the chosen structure, thereby sacrificing the inclusion of rhyme and meter. Nevertheless, it yields a greater level of accuracy and a heightened degree of literalness. Through this strategy, the translator can successfully discover suitable equivalents in the target language, resulting in a semantic outcome that is appropriate. Nonetheless, the stylistic elements of the original poem are likely to be disregarded. In general, while the essence of the content is achieved, the translated piece fails to embody the essence of a true poem (Lefevere, 1975, as cited in Emamian Shiraz, 2012, p. 47).

Sample1:

Hark to that cuckoo,
Ceaselessly singing in flight,
How very busy!

به ((کوکو)) گوش فراده،
می خواند و می خواند، پرواز کنان،
چه پرمشغله است.

Analysis: The Persian translator hasn't translated (ceaselessly) literally which is an adverb and means continual literally and instead has translated the verb singing (می خواند) / mikhanad/, twice. thus, this sample lies under the sixth strategy which is **Blank/free verse**.

Sample2:

Like a lovely clou
In a beautiful picture,
New Year's first sunrise!

به ابری دلنشین
در تصویری زیبا می ماند
نخستین بر آمدن آفتاب (نوروز)

Analysis: In this example, the translator has employed the term "نوروز" /noruz/ as a substitute for the expression "new year" in order to enhance comprehension among the readers of the target text.

7. Interpretation

As per Lefevere's (1975) analysis, this particular approach can be categorized into two distinct types: version and imitation. Version refers to the retention of the absence of the source language text while altering its form. Moreover, it holds a higher level of communicative significance compared to the original text. The translator also has the liberty to introduce additional metaphors, thereby enhancing the overall impact. On the other hand, imitation occurs when the translator creates an entirely new poem, sharing only the topic, title, and initial point with the original poem. This approach results in a completely different poem, showcasing the translator's own artistic expression.

Sample:

The mists of evening.
When I think of them, far off
Are days of long ago

مه های شامگاهی.
هنگامی که به آن ها می اندیشم، دور است.
ایام گذشته

Analysis: The Persian translation, "ایام گذشته" /ayame gozashte/ is a shorter phrase compared to the English translation. Also, in terms of form, changes have been made in its structure. Thus **Interpretation strategy** have been employed.

Discussion

In this study, a sample of 50 haiku poems was randomly selected from a collection of book one hundred haikus, and the corresponding Persian translations were also obtained. The collected data were then subjected to analysis using Lefevere's theory. Upon completion of the analysis, the researchers arrived at the following findings: 9 haikus were categorized under the phonemic strategy, 31 haikus were classified as literal strategy, 1 haiku adhered to the metrical strategy, 3 haikus employed the rhymed strategy, 3 haikus were categorized as blank/free verse strategy, and 1 haiku was identified as an interpretation strategy. Notably, no instances of a poetry-into-prose strategy were observed in the extracted data. Subsequently, the results were presented as percentages, which are as follows: phonemic strategy (18.75%), literal strategy (64.58%), metrical strategy (2.08%), rhymed strategy (6.25%), blank strategy (6.25%), interpretation strategy (2.08%), poetry-into-prose strategy (0%).

This portion of the research will center on the comparison of the studies discussed in the literature review with the present study. Just like Kolahi and Imamian (2012) investigation, the present study also utilized Lefevere's theory. However, the key distinction lies in the fact that Kolahi and Imamian focused on analyzing Sohrab Sepehri's poems, whereas this research centered on the English and Persian translation of a Japanese haiku poem. Both studies reached the conclusion that the most prevalent strategy employed was the literal strategy. Another study referenced in the literature review is Azadrooh (2022) research. Similar to our study, Azadrooh applied Lefevere's strategy, but in contrast to our research, Azadrooh examined the Persian translation of English haikus. The outcomes of Azadrooh's study diverged from this research as the predominant strategy identified in their research was blank. The literature review section also mentioned a study conducted by Soang (2020), where, besides the utilization of the Lefevere strategy, several other strategies were employed. The outcomes of this study revealed the application of two strategies, interpretation and literal. At the conclusion of this section, "table 1" is provided at the bottom to enhance comprehension, presenting the percentages in a clear and concise manner.

Table 1-Frequency Percentage of strategies

Translation type	Frequency of the samples	percentage
phonemic strategy	9	18.75%
literal strategy	31	64.58%
metrical strategy	1	2.08%
poetry-into-prose strategy	0	0%
rhymed strategy	3	6.25%
Blank/free verse strategy	3	6.25%
interpretation strategy	1	2.08%
Total	48	100%

Conclusion

According to Lefevere's strategy, the English and Persian translations of Japanese haikus were analyzed in this article. A total of 50 haikus were chosen and subjected to analysis based on Lefevere's theories, which encompassed seven strategies. In response to the former research question, out of the seven strategies six were utilized; In regards to the latter research question, among the various strategies employed, the literal strategy was found to be the most

frequently used. This result can be concluded from the distinctiveness of haiku which lies in its brevity and unconventional structure and making it stand out among various poetry styles, translators frequently employ a literal translation method to effectively communicate the surface meaning and underlying beauty and concepts of haiku to readers. In the process of translating haiku poems, translators frequently opt for the second strategy proposed by Lefevere, namely literal translation. The metrical and interpretation strategies were observed in fewer instances; Notably, none of the samples exhibited the strategy of poetry into prose translation. The research findings can be utilized by individuals seeking to translate haiku from English to Persian in their further researches. This resource can be of great assistance to English translators, as well as enthusiasts of literature and poetry, enabling them to incorporate our obtained results into their own research endeavors. Finally, in terms of occurrence, the strategies that emerged with the highest frequency were the literal strategy, the blank/free verse strategy, the phonemic strategy, the rhymed strategy, the metrical strategy, and the interpretation strategy, respectively.

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Appendices

Table 1- Phonemic translation

NO.	Source Text	Target Text
1.	Has spring come indeed? On that nameless mountain lie Thin layers of mist.	ایا بهار به راستی آمده است؟ روی ان کوه بی نام می ارامند لایه های نازک مه
2.	Temple bells die out. The fragrant blossoms remain. A perfect evening!	ناقوس های معبد از صدا می افتد شکوفه های عطرآگین به جای می ماند شبیه کامل
3.	Hear the sweet cuckoo Through the big-bamboo thicket The full moon filters	بشنو کوکوی دلنواز را از میان خیزران های بلند ماه تمام می گذرد

- | | | |
|----|---|--|
| 4. | In dreams she arrives
My mother. why send her back?
o heartless cuckoo | رویا ها می آید
مادرم. چرا بازش فرستادی؟
ای کوکوی سنگدل |
| 5. | are you still waiting?
Once more penetrating blasts
Turn into cold rain. | نوز چشم به راهی؟
بار دیگر تند بادهای نافذ
به باران سرد بدل می شود |
| 6. | Come! Come! Though I call!
The fireflies are quite heedless
And go flitting by. | بیا، بیا، هرچند آواز میدهم
شبتاب ها اما پروای من ندارند.
و پروازکنان میگذرند |

Table 2- Blank/free verse translation

NO.	Source Text	Target Text
1.	"Give lodging tonight," He shouts, flinging down his sword. See the windblown snow	«مشمیم را جائی بده» فریاد می زند و شمشیرش را می اندازد. برف بادآورد را نگاه کن!

Table 3- Literal translation

NO.	Source Text	Target Text
1.	Barley they do eat, The wild geese that I yearn for: But when they depart	جو را میخورند، غازهای وحشی ئی که من ارزوی شان را دارم: اما وقتی که بروند
2.	Cherry blossoms fall On watery rice-plant beds: Stars in the moonlight.	شکوفه های گیلاس فرو می افتند بر آب بستر شالیزار ها: ستاره ها در مهتاب
3.	Candlestick in hand, See, he strolls through the garden, Grieving over spring.	شمعدان در دست ببین، در باغ میگردد، بر بهار اندوه میخورد
4.	A fallen blossom Is coming back to the branch. Look, a butterfly!	شکوفه افتاده به شاخه باز میگردد. نگاه کن، پروانه ئی!

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|-----|--|--|
| 5. | On the temple bell
Something tests in quiet sleep.
Look, a butterfly! | روی ناقوس معبد
چیزی در خوابی آرام غنوده.
نگاه کن، پروانه ئی! |
| 6. | Dragonfly catcher,
How far have you gone today
In your wandering? | صیاد سنجاقک
چه دوررفته ای
امروز؟ |
| 7. | Bearing no flowers,
I am free to toss madly
Like the willow tree.
. | گلی ندارم
آزادم که دیوانه وار فروغلتم
به کردار بیدین |
| 8. | It is late autumn
I wonder what my neighbors
Will be doing now. | واپسین روز های پاییز است
در این اندیشه ام
که همسایگانم اکنون به چه کارند |
| 9. | Whether astringent
I do not know. This is my first
Persimmon picking | قابض است یا نه
نمی دانم
این نخستین خرمالو چینی من است |
| 10. | With one who muses
But says not a single word
I enjoy the cool | با کسی که اهل تعمق است
اما هیچ سخنی نمی گوید
از خنکا لذت می برم |
| 11. | Seeing the footprints
The crab becomes suspicious
Look, it is ebb tide! | با دیدن رد پاها
خرچنگ مظنون می شود
نگاه کن، جزر است |
| 12. | Though a noted place,
The man pays no attention
And keeps on hoeing | هرچند جای مشهوری است
اما مرد اعتنایی نمی کند
و به فوکا زدن ادامه می دهد. |
| 13. | For some five miles round
Kites fly and dance in the sky.
It must be ebb tide. | محیطی در حدود پنج میل
غلیبواج ها در آسمان پرواز می کنند و می رقصند.
باید جزر باشد. |
| 14. | " The water bottom
I have seen and come back," says
The face of the teal
. | ته آب را دیده و برگشته ام» می گوید
چهره خوتکا |
| 15. | o evening shower,
Make a round of the rice fields
If you are their god. | ای رگبار شامگاهی،
در شالیزار ها بگرد
اگر خدای آن هایی. |
| 16. | The year is going.
I have kept from my parents
My gray hairs hidden. | سال می گذرد.
موهای خاکستریم را
از والدینم پنهان کرده ام. |
| 17. | Both plains and mountains
Have been captured by the
Snow
There is nothing left. | دشت ها و کوه ها سراسر
بندی برف شده...
دیگر چیزی نمانده. |

18.	A lovely spring day... Out in the garden sparrows Are bathing in the sand.	یک روز دوست داشتنی بهار بیرون در باغ گنجشکان در ماسه شستشو میکنند
19.	Early summer rains Gathering, form the rapid Mogami River.	باران های آغاز تابستان گرد می آورد و می سازد تنداب رود موگامی را
20.	A quick lightning flash! Traveling through the blackness The night heron calls	آذرخشی تند گذر! از ظلمت عبور می کند حواصیل شب آواز می دهد.
21.	The barren woman Is attending the little dolls. So pitiable!	زن نازا به عروسک های کوچک میپردازد چه تاسف آور است!
22.	From all directions Cherry blossoms blow upon Two-Deva-Kings-Lake	از همه سر شکوفه ی گیلای می دهد بر ((دریاچه دو خدایه))
23.	The morning glory Today reveals most clearly My own life cycle	نیلوفر امروز به روشنی آشکار می کند چرخه ی زندگانی مرا.
24.	On sweet plum blossoms The sun rises suddenly. Look, a mountainpath!	بر شکوفه های دلاویز گوجه خورشید ناگاه بر می آید نگاه کن، یک راه کوهستانی!
25.	The all-souls-feast dance! Afterwards murmuring pines And insect voices	رقص ((جشن ارواحان))! پس آنگاه کاج های نجواگر و آوازهای حشرات
26.	An evening shower! Ingenious wits make use of Various headgear	تندبار شامگاهی هوشمندان صاحب قریحه پوشش های گوناگون سر به کار میبرند